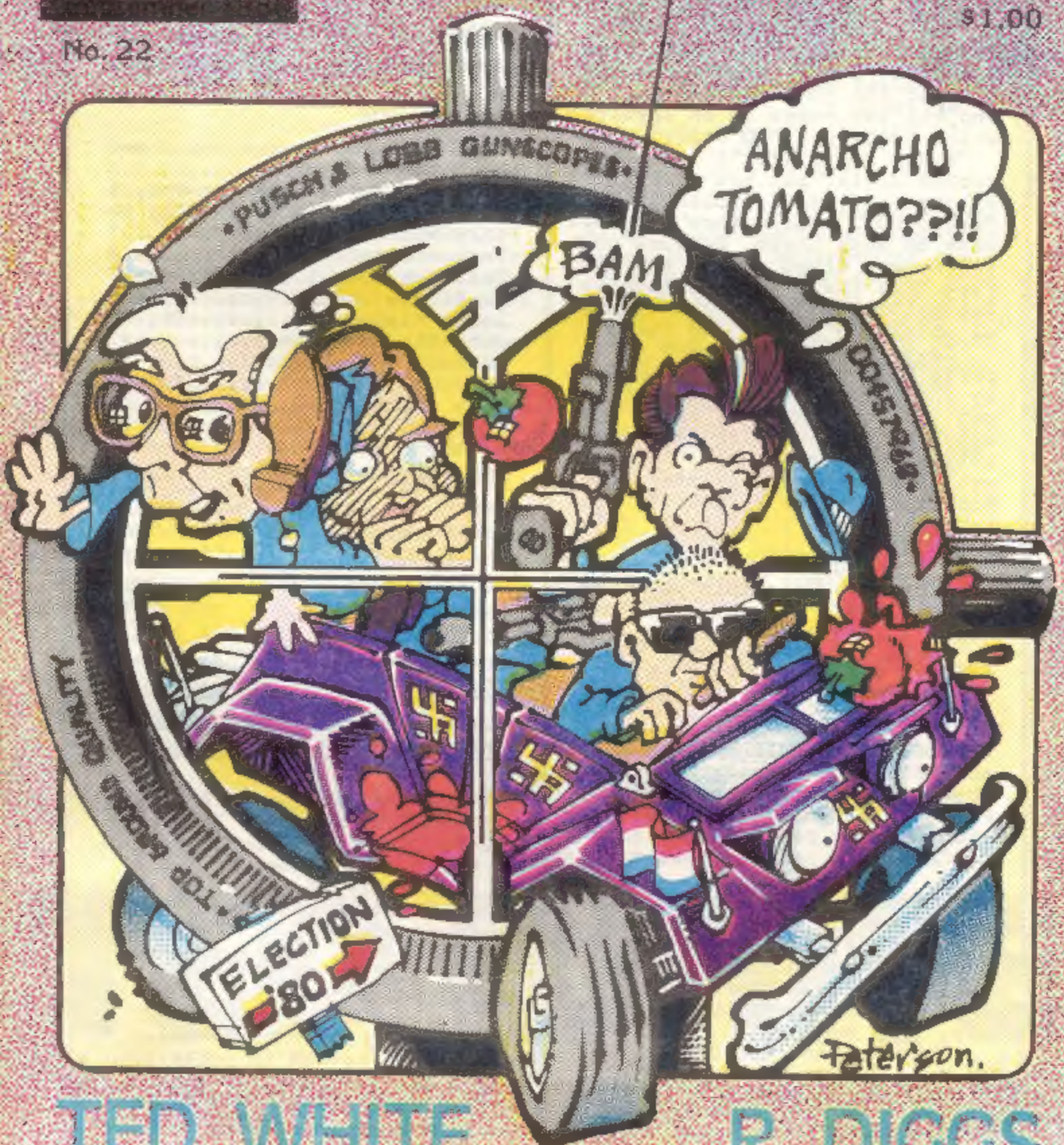
HEAVY ISSUE!

CAXCADE

No. 22

$1.00



TED WHITE

R. DIGGS

CASCADE

NEWS NEWS NEWS NEWS NEWS

by Artie Romero

Bijou Publishing has just released a limited-edition reprint of the Crumb brothers' 1958 satire fanzine, FOO. All three issues were published in an edition of 800 numbered copies, and the set comes in an envelope which tells the FOO story.

These books aren't underground comix, but are precursors of the early self-published undergrounds. Collectors will not want to miss these, because of the Robert Crumb comics and the fact that these are practically impossible to get in the original printings of 300 and less.

Co-publisher Jay Lynch reports that Bijou was ripped off by the printer who originally got the job, and they ended up spending big bucks to get the sets printed elsewhere. 100 artist proofs were printed, and Robert Crumb was to get 25, but he turned down all but 5. Says Jay, "Robert liked the final item. He just doesn't want extra copies. He's this way with all the books he does. He just doesn't save this stuff."

Those who do can order FOO for $16 from Bijou Publishing, 3506 Merchandise Mart Sta., Chicago, IL 60654.

Rip Off Press must have caught some flak from steady Freak Brothers readers for the fact that FB #6 is all-reprint. Distribution manager Don Baumgart told CASCADE, "To people close to the core, this is a repeat. But to the readers out on the ends of the network, this is hot new stuff! The proof is in the fact that it...sold twice as many copies as any RIP OFF COMIX in which the stories appeared singly, in 3 months."

Other recent Rip Off books include WONDER WART-HOG & THE

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(Formerly CASCADE COMIX MONTHLY)

TED WHITE INTERVIEW

Ted White, who as the editor of HEAVY METAL made major changes in the magazine including the introduction of a column on underground comix by Jay Kinney, and the use of work by American underground cartoonists such as Spain, Steve Stiles, Howard Cruse and others, has recently returned to his two other interests, writing rock criticism and science fiction.

Ted became interested in science fiction in 1946, and entered sf fandom about five years later. His first fanzine was a pamphlet about Superman published in 1952, and it's regarded as the first comics fanzine by many fan historians.

In 1959 he acquired peyote through the Native American Church. In '62 he began writing for magazines such as AMAZING and IF, going on to become an assistant editor at THE MAGAZINE OF FANTASY AND SCIENCE FICTION. For ten years he edited AMAZING and FANTASTIC. He passed up an offer to write for Marvel Comics, although he did one Captain America novel for Bantam Books. Ted has published 17 books, two of them anthologies of sf.

The following interview was conducted by Artie Romero at the V-Con in Vancouver, B.C., Canada on May 24, 1980, a few months before Ted ended his year-long stint as HEAVY METAL editor. The interview was transcribed by Chuck Mahan and edited by Artie Romero.

CASCADE: Is HEAVY METAL an underground comic book--if you know what the hell an underground comic is?

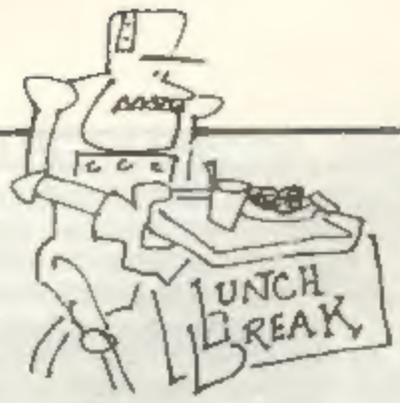
WHITE: Well, of course now we immediately get into what an underground comic really is. I don't think that HEAVY METAL can be described as underground by most standards, because, as has been pointed out by people including you, we are sold on newsstands all over the place, and we're a mass market magazine with sales approaching a quarter of a million. We can't really be underground, and yet to the extent that some of our content reveals underground attitudes, I suppose some people would say we are. We are largely talking about aspects of the underground in our columns. Certainly some of the stories reflect an underground way of thinking; drug use is explicit and implicit in several of the strips; certainly the attitude of the reader who says, "Reading your magazine is almost as good as getting stoned" is almost a cliche in association with HEAVY METAL now.

CASCADE: It seems to be a continuation of an underground comix movement. Underground comix originated in the U.S. and then spread to the rest of the world.

WHITE: We are almost as if (and there are some parallels) PLAYBOY had discovered underground comix and decided to put one out, or as if Guccioni had decided to do HEAVY METAL instead of doing OMNI, because we have this glossy approach which is almost diametrically opposed to what most people associate in their minds with underground comix, and yet when you think of underground comix you think of people like Richard Corben. All of his early classic stuff was published via the UG, but then virtually all of them were republished above ground in one form or another, most of them in Warren magazines, as well as sleazoid magazines like GASM,

and additionally in METAL HURLANT, so that Corben is published worldwide to a fantastic degree. Is he underground?
CASCADE: Not any more.
WHITE: Alright, you take material that has originally appeared in a publication like UP FROM THE DEEP, an underground comic, and then you publish it all over the place in above ground comics too. Is that material underground?
CASCADE: No, it's just that the word has a certain vibration, a certain connotation, and it's just an unfortunate word.
WHITE: What I'm saying is that, depending on the different exposure material gets, it receives a different connotation.
CASCADE: Yes, it's almost as if underground describes a distribution system rather than a form.
WHITE: Right, and I think of HEAVY METAL as a modern adult comix magazine. The people who were mostly putting out, and growing up on underground comix ten years ago are all now in their late twenties and early thirties, you know; it's the Beatles generation growing older; it's the baby bulge moving thru the population. HEAVY METAL is for them. They've got a little more bread now; hey, they're settled down with a wife and 2.5 children. We are a natural end product of that, or at least one aspect of all the stuff that's happened in comics in the last fifty years.

CASCADE: Starting with "Little Nemo in Slumberland"?
WHITE: Absolutely, all that surreality, God, what fine draftsmanship from Winsor McCay.
CASCADE: It took a long time to come back to that standard.
WHITE: But we're not only that, we're also The Spirit, we're EC, and we're Crumb, and Shelton. We're all of that stuff rolled up into where everybody is now, including the French.
CASCADE: So HEAVY METAL is not an underground comic because what we perceive to be an UG is generally a small-press comic.
WHITE: Yeah, by that definition. HEAVY METAL is a mass-circulation contemporary comic with high standards, I think.
CASCADE: Would you agree with the statement that the United States invented comix, and we still do them best?
WHITE: I think the United States' position with comix is very much like that with rock; we did it first, we exported it and we've gotten back some stuff that we couldn't have done. The Beatles could not have happened in this country. And I don't think you could say that Moebius could have happened in this country. But what it comes down to is two things working on each other. One is the culture (environment), the other is the individual (heredity). As I've said before, the history of any art movement is the history of individuals, and Moebius is Moebius, whatever his country of origin. There is only one Moebius just as there is only one Harvey Kurtzman, there's only one Will Eisner, there's only one Bernie Krigstein, there's only one Robert Crumb, though lots and lots of people are influenced by these people; and these people themselves may have drawn their influences from people they absorb, but they have done something that they alone could do, that is absolutely, completely identifiable. We should celebrate them wherever we find them. I definitely see HEAVY METAL as a place for people who are in that position at this point in their careers, and for the people who are kind of working towards it, haven't quite got there yet but show something that makes them worthwhile.
CASCADE: An interesting thing



here is that what has been marketed so far has been a largely French magazine, and it's been very successful. You say you sell 200,000, but a lot more people than that read it.

WHITE: I'm sure.

CASCADE: They're reading someone else's copy.

WHITE: Well, they should be buying their own, damn it. We have a problem, and it's a weird problem, it's not a problem a lot of publishers have to deal with. We shot up to a very high plateau in sales very early on, and we haven't budged since. Let's face it, one of the things they brought me in to do was to budge them (sales), and if all of this incredibly neat shit that I'm doing that everybody is telling me is so swell doesn't budge those sales, in the end I'm going to be a failure, which I don't wish to be. So, definitely, all of the people who are freeloading ought to be buying their own copy, supporting the magazine. Anything worth reading is worth supporting; we are more than just a commercial enterprise, we are doing something that needs to be done, that nobody else is doing. We need the encouragement, the support, the feedback that says, "Yeah, you are doing it right, and here are my bucks to back up my belief in you."

It's inevitable that there will be pass-on readership. A lot of magazines will claim total circulation three or four times their actual sales. They go out and conduct surveys like crazy, but you never really know. OMNI claims total readership in the millions, when their actual sales are under a million. Not a lot under a million, though. That shows you what saturation promotion can do.

CASCADE: Yeah, television and whatnot.

WHITE: God, I wish we could do that. People think we're the big time, because compared with the penny-ante outfits that they're used to seeing around we are pretty big time. But compared with big time, no, we're small time. We have a very small staff. We're really just the pimple on the ass of NATIONAL LAMPOON.

CASCADE: Sort of like with E.C. Comics, the horror comics made money and the science fiction books had a free ride, because they didn't sell as well.

WHITE: They were the class loss leader. Most of the people in the company are pretty proud of HEAVY METAL. It's a magazine that people all the way up to the top believe in, which I think is very important; that kind of commitment is not easily come by.

CASCADE: It's not just another project that's making bucks, it is something that they personally are interested in seeing happen?

WHITE: It's a funny thing; it exists, therefore it will continue to exist, but trying to, say, do another magazine like it is very difficult. There is a definite feeling, for instance, that we will not sell ads on the back cover. We will keep the back cover for art. This is company policy regardless of whether or not anybody wants to buy an ad on the back cover, and that is a level of commitment to class, to image, above bucks.

CASCADE: Do you think that now that you're not committed to using so much French material, that you won't use as much?

WHITE: There is a certain amount of French material I am now encountering which I am eager to use. There is a Bilal

serial running in PILOTE that I absolutely, positively have to run. There is a lot of Caza material we haven't run yet. I think Caza really brightens up an issue. I'm not about to pass up people like that.

And I'm pretty pleased with Ribera. The serial we're running right now, "The Alchemist Supreme" is going to be followed by one titled "What Is Reality, Papa" that should start in November.

There's going to be a lot of French material in the future, but, you know, there's a lot of American material in that magazine right now that people are not quite realizing is American. "Rock Opera" has a very French feeling to it, but is American. And of course the people who are cursing us for running the columns don't realize that the columns open up those feature section pieces that are interleaved with them, and those are virtually all American. A lot of American and Canadian art is being used.

CASCADE: You're using both underground and overground cartoonists. Berni Wrightson is not what I'd call an underground cartoonist.

WHITE: That's true, but "Capt. Stern" is one of the most popular pieces we've ever run, and it's not just comics fans who are getting off on it. I got a post card from Jay Lynch. Everybody likes it.

CASCADE: Something I wanted to at least touch on is, somebody said they can't work for HEAVY METAL because it doesn't pay, that HEAVY METAL is so used to picking up French work for a pittance that they won't pay any more for the American work.

WHITE: Well, it depends on what you call a pittance. Our standard rate is two hundred dollars a page for color, one hundred and fifty for black and white.

CASCADE: That's more than any of the other comix markets that I know about, except PLAYBOY, HIGH TIMES, and a couple of others.

WHITE: There you have it. We would like to pay more, but color separations cost from $125 to $175 a page, and that ends up being ganged onto the editorial cost. That's why we've been playing around with mechanical color lately, in an effort to save money there, so we can spend money on color separating the work of Americans. The money we save on the French material is not that much. We don't really pay a pittance there either. In the case where we have to pay through a company like METAL HURLANT, who knows what they pay the artist. The real savings we get from dealing with the French is that we get the films, all the separations already done, so that we don't have that added expense. That's the big argument in favor of it, but then it turns out that we have to do things to those films that add up, so that we get nickle and dimed out of any potential savings.

CASCADE: You have an enormous production cost because it is an enormous production.

WHITE: We have an editorial budget per issue of $20,000. Sometimes we go over, like with the January issue which was all American, and it went way over, like 26, 27 grand. Other issues we might bring in under, at 18 or something, and that will make up for having gone over. The main reason we did the all American issue was because we were having trouble getting a firm contract with the French, and we had all of the stuff in inventory; we had to at least put a dent in the inventory. It was the publisher's decision, actually. When he saw the cost breakdown on that issue, after it was published, he all but hit the ceiling, because it was way over budget as it had to be, with the amount of color we were set to run. We're running at least sixty pages of color per issue now, a lot more than we ran in the early issues.

CASCADE: Wouldn't it save money if the color section were separate?

WHITE: I don't like that; I don't think it makes for an attractive magazine.

CASCADE: Are you having a good time doing this job?

WHITE: Ha Ha! Shit, you know the answer to that! That's obvious. Of course I'm having a great time. Some implausibly-painted female downstairs asked me why I wanted to be the editor of HEAVY METAL magazine, and I said to her, very plainly and simply, I can't think of a magazine I'd rather edit.

FLYING FUNGUS FUNNIES

©1980 GARY WHITNEY

...AND NOW, HERE'S PATSY OLSEN WITH A SPECIAL REPORT ON THE (ahem) TEMPLE OF FUNGI YOGA.

SPECIAL REPORT

THANK YOU, WALTER. THE TEMPLE OF FUNGI YOGA, WHICH WAS ESTABLISHED IN THE LATE FALL OF LAST YEAR, HAS GROWN FROM AN INITIAL MEMBERSHIP OF 15 TO A STAGGERING 21,137 IN LITTLE OVER 8 MONTHS.

I'M SPEAKING NOW WITH ONE SWAMI MATAHOONIE, FOUNDER OF THE TEMPLE. TELL ME, SWAMI, HOW DO YOU ACCOUNT FOR THIS RAPID MEMBERSHIP GROWTH?

I BELIEVE IT HAS A LOT TO DO WITH THE FIRST APPEARANCE OF THE FLYING FUNGI NEARLY 2 YEARS AGO.

THE FUNGI, PLAINLY VISIBLE TO EVEN THE MOST SKEPTICAL EYE, ARE CONCRETE EVIDENCE THAT WE ARE ON THE BRINK OF A MASS SPIRITUAL AWAKENING!

IT'S THROUGH THE STUDY AND PRACTICE OF FUNGI YOGA THAT WE CAN LEARN THE TRUE MEANING OF THE GREAT FUNGI MESSAGE AND THEREBY LEVEL-OUT OUR FUNGIC KARMA.

I'M GLAD YOU ASKED THAT, PATSY. YOU SEE — THIS IS A MINIATURE REPLICA OF THE FLYING FUNGI.

IS THAT RIGHT? I'VE NEVER SEEN ANY OF THESE FLYING FUNGI MYSELF.

OH — I SEE. WHAT IS THE SIGNIFICANCE OF THE LITTLE MUSHROOM SHAPED BALLOON THAT YOU CARRY AROUND WITH YOU?

NO? I'M SURPRISED! WITHIN THE LAST 2 YEARS THERE HAVE BEEN MAJOR FUNGI SIGHTINGS ALL OVER THE COUNTRY.

IS IT TRUE THAT THESE MUSHROOMS ACTUALLY COMMUNICATE WITH PEOPLE?

ABSOLUTELY! BUT ONE MUST BE TUNED-IN TO THEIR WAVELENGTH, SO TO SPEAK, IN ORDER TO UNDERSTAND THEIR MESSAGE.

AND THAT'S WHERE FUNGI YOGA FITS IN, RIGHT?

HAVE THE FUNGI ACTUALLY COMMUNICATED THEIR GREAT MESSAGE TO YOU?

OF COURSE!

AND WHAT DID THEY HAVE TO SAY?

THEIR MESSAGE IS: "TOWARDS LIFE THE SPORES OF SPACE DO FLOW, FOR AS ABOVE, THEN SO BELOW."

EXACTLY! WHEN A PERSON IS PURIFIED THROUGH THE PRACTICE OF FUNGI YOGA, AND WHEN THE EIGHTH, OR FUNGIC CHAKRA IS OPENED, THAT PERSON IS THEN RECEPTIVE TO THE GREAT FUNGI MESSAGE.

HMMM...THAT'S A VERY PROFOUND MESSAGE — BUT WHAT DOES IT MEAN?

I'M SORRY, PATSY. THAT'S CONFIDENTIAL INFORMATION — FOR INITIATES ONLY YOU UNDERSTAND.

YES...WELL, SWAMI — THANK YOU VERY MUCH FOR THIS ENLIGHTENING LOOK AT THE TEMPLE OF FUNGI YOGA...

YER WELCOME.

BE SURE TO TUNE IN TOMORROW NIGHT WHEN YOUR CHANNEL 9 NEWS TEAM TAKES A LOOK AT THE COMING ICE AGE — FACT OR FICTION?

SAY, PATSY — I WANNA COME UP T'MY ASHRAM THIS WEEKEND? MAYBE I'LL INITIATE YA — WHATAYA SAY!

Whitney

If you enjoy smut, you might get a kick out of a set of homely little xeroxed mini-comix. These are very reminiscent of the Tijuana Bibles which were clandestine little mini-comics of the '30's which featured otherwise straight characters like Dagwood or Popeye "acquiring carnal knowledge." Well, Randy Crawford (not the vocalist with the Crusaders) has done a set of similar items, except that these are perhaps cruder. They're"only" $1/ from Randy at Box 255, Minden, W. Va. 25879 and star Darth Vader, Dr. Spock & Vampirella.

The ad for the Freak Bros. #6 irks me somewhat. "After 3 full years of waiting, the 6th issue of the Freak Bros. is finally out." Well, I haven't been waiting for yet another rehash of old material. I believe that there is about 3 fresh pages of Cat material here. It does have 52 pages but its all old hat. Instead of numbering these books they ought to have titles like Son of Freak Bros.; Return of the Freak Bros.; Refried Freak Bros.; & Freak Bros. Again with Feeling.

Dave Noon of England tells me 2 mini- photo comics have been put out by the Graphixus people called Death of a Salesman, and Boadica. There also is a line called Apocalyse with up to 6 issues; a new Coypu #3, Cheesecake 2, Dance Crazy and Alternative Headmasters Bulletin #2. He beleives that the best item out of Britain is the Scottish Near Myths #5 so far this year. It would be a hard act to follow. It really is stupendous. Also, as an addendum to the recent Trina interview, he mentions 2 additional women cartoonists doing u.g.s in England: Fanny Tribble who did Heavy Periods and Posy Simmons who recently had a book out. Back in the good old days when I was just another collector I could stay on top of all this. Now that I'm collecting, writing, trading and recently editing I can barely keep up.

Electric Pete Comix #3 is out and available from Pete Silvia at P.O. Box 962, Newark, N.J. 07101. Its no great help that Vince Jackson is not in this one but as a fanzine its O.K. at $1.50 pp, but it really is a fanzine; there is nothing U.G. about it.

Maybe I'm just ticking along on 3 cylinders but based on Jay Kinney's column in Heavy Metal I trucked on out and sent away for a copy of a book called Okupant X - available for a "mere" $2 from Diane's Bimonthly Press, 71 Elmgrove Ave., Providence, R.I. o2906. Now, its an attractively done book to be sure; not a slap dash piece at all, but I have no idea what is going on here.Unless you have a Master's Degree in Japanese theater, this could easily have you wondering about that used Chuck Berry album you could have invested in instead. It's very interesting, but talk a relative into buying a copy so you can see what I mean.

Bruce Chrislip was kind enough to pass on that former Mother's Oatser Fred Schrier had cartoon illustrations recently in the Cincinattie Enquirer Sunday Magazine. "For their Sunday, May 11, 1980 Edition he did a 4 color cover plus 3 interior illustrations for an article called The Amityville Horribles. More recently, he did a full page illustration for their June 15th issue. Further, Keith Kleepsies, who did some graphics for the classic U.G. fanzine, Prometheon #5, did a cartoon mural for the side of a building in downtown Cincinnatti". Bruce is working on a 12 page solo mini for Artie's Everyman mini-line tentatively

titled "Riffs".. Thanks, Bruce.

Educomics is not only featuring Gen of Hiroshima, Energy and the forth-coming Food but they are also featuring 2 anti-uranium mini-comix - one from Canada and one from Australia. I'm always eager to see other English language comix and they are readily accessible from Educomics, Box 40246, S.F. Ca. 94140 for about $1 each.

Collector Rick Quinn asked me a good one recently. What is the connnection between John Thompson's titles like Kingdom of Heaven is Within You, KuKAWY, Book of Raziel and Susan Morris' books like Eternal Comics and Tales of the Sphinx? Clearly, their styles are just about identical. Good question- any answers?

Some of you may have noted in the Illustrated Checklist a raggedy little homemade UG called Saucey Sci-Fi Tales and wondered about it. Well, it was done by Bufford-Ellis Productions, P.O. Box 660, 104 Charles St., Boston, Ma. 02114. #2 is now out and it really is a decent, albeit unpolished U.G. There is only about 200 copies of each one but you can still get #1 for $1.50 and #2 for $1.25 pp.

When I met the artist he had said that he'd heard of me but had never read Cascade or other publications. It appears that I had written R. Crumb to try and get some of his artwork and had sent a SASE. Well, he never replied. This did not surprise me; he's inaccessible according to reputation. I had a vision of him coldly ripping up the SASE & discarding it. Not so, according to the Saucey Sci-Fi artist. In response to a question he had raised about old records, Crumb had scratched over my name on the SASE that I had sent him and used it to reply to the artist! I thought of mailing Robert a dime but it'd cost me 15¢ to do so; and 15¢ is 15¢, right, Robert?

J.W. Lake, who did the Canadian U.G. Roldo, and often goes by the same name, has received permission to adapt the Robert E. Howard Western character Breckinridge Elkins to comic book, which will be a first.

If any of you haven't gotten a copy yet, I recommend springing for a copy of Captive Chains, which is available for $1.75pp

from SST Publications, P.O.Box #1, Lawndale, Ca. 90260. This time I'm not just reporting on a publication that's available, I'm absolutely recommending it. This is definitely for those that don't mind a heavy dose of aggression + violence.

It may be a jarring book, but it is a darn site closer to being an UG in the spirit of Wilson, Geiser, or Osborne than a lot of the items that are boringly cute. It defies categorization except to say that it clearly is one of our own kind. I don't know what spirits and demons inhabit the artist, Raymond Pettibone's dreams, but he doesn't get invited to a lot of church picnics, I'm sure. He mentions that he may be coming out with a follow-up book this year which I certainly would encourage, because he's doing material that is largely untouched in most quarters.

The Last Gasp folks now have the 2nd book of Jaxon's treatment of the Texan-Mexican War out, called Tejano Revenge, which completes that project.

Down the road and around the bend for Last Gasp is Cocaine Comics #2 which is being edited by George DiCaprio.

While I'm sleeping in Leonard Rifas' bed this August he's going to be attending the wedding of Denis Kitchen and the poor unsuspecting Holly Brook, his bride-to-be. They'll be getting married on August 15th. Congratulations to both.

Meanwhile, Denis is trying to provide us with Snarf #9 which will feature a Cabarga front cover, a Kitchen back cover and art from Deitch, Cruse, Crumb, Rudahl, Beck, Stiles, Leonard et al.

Another one coming from Denis also due out around Aug-Sep is a solo sci-fi by Sharon Rudahl featuring her title character, "Crystal Night".

Further up ahead, Kitchen Sin

is planning a Art of Will Eisner Squareback that will feature the Spirit, among many other things.

The San Diego Con was completely a blast. I got a first hand chance to finally meet artists like Todd, Wilson, Valentino, DiCaprio, Spain, Irons, Colwell, Boxell, Leonard, Roldo, Trina, Rippee, Farmer, and other ug personalities like our esteemed editor, Ron Turner and his great staff and a buncha great collectors. I spoke with Charles Balun but does anyone know where I can get ahold of him? Artie threw a party in his hotel room where I got a further chance to talk to people involved in undergrounds.

Valentino's Yer Basic is now out. The book is good; but I do have some difficulties with the non-glossy cover which is just being picky on my part but somehow it just isn't as nice without a glossy cover. As to the contents, no problem , its good material. I suppose its easy for me to bitch after someone else bankrolled 10,000 copies.

Last Gasp now has Tejano Revenge, Mickey Rat #3 and American Splendor out, but also be on the lookout for Larry Todd's Dr. Atomic #6, Ted Richards' Dopin' Dan #4, Clits Up #1 which is really Tits n' Clits #6 and Cocaimne #2. Be sure to buy several Cocainne #2 on my say so.* To engage in a spot of self-serving drumbeating, I wrote 3 of the Cocaimne Comix #2 pages which were done by Whitney, Roldo and Valentino. All the above will retail for $1.50.

Whitney and Valentino have their Joint Effort now out and its good stuff but unfortunately Gary Whitney has career demands that are going to inhibit his indulging in underground cartooning for a while until things level off.

Plague Humor #1 is 50¢ from Clark Dissmeyer, 105 N. Esther St., Fullerton, Nebraska, Its the workings of an ill mind to be sure but it is fun. His other material is in Stimes Times #6, Maggotzine, Science Friction #2, (Brinkman, where do you find these nuts?) and possibly Comix World.

Speaking of which, Clay's mini-comix certainly run the gamut. Some I like; some I don't. His latest batch, though, are all right by me. I just received Funny Organs, Two-Titted Tales 2, Babyfat 14 & 15, Cold Turkey 1, Laf and Vampire Vignettes which are adorned with some nice little panels by people like Par Holman, Jane Oliver, B. Caslor and Rick Geary. Its clearly worthwhile stuff sometimes and this season is clearly a case in point. Laf had a print run of only 200, is clearly an underground and at present, there are very few left. Available from Clay at Box 7081, Berkeley Ca. 94707.

If anyone sends a business-sized SASE to Barry Gantt at 1340 Sanchez, Suite 4; San Francisco, Ca 94131, they'll get a free flier advertising the 2d annual Loonies Party (?!) done by artist-humorist Larry Rippee. Barry deserves our collective appreciation for a decent gesture like this. Why not throw in a free stamp so he can save them up for a free six-pack for every 20 he has to fold and mail. Remember, long envelopes only.

Don Chin is turning out those worthy Overload Magazines. #1-3 are out with print runs at 1000, 500 and 680 respectively. #4 will be out in October and will feature color covers by Cosgriff & Fabian and interior contributions by Cos, Day, Wray, Marshall-newcomers Rich Szeto and Beto Ruiz and all the #3 contributors. I told Don that I find them a tad bland, but then he never suggested that they were going to be underground anyway. You can pick up on them thru him at 1951 Quaker, Eureka, Ca. 95501.

One real beauty of a book recommended by Bruce Chrislip is the Artist's Xmas Cards, retailing

for $14.95 from A+W Publishers, 95 Madison Ave., N.Y.C., N.Y. 10016. It was beautifully compiled in '79 and includes such art luminaries as Harvey Kurtzman, Bobby London, Johnny Craig, Art Speigelman, Jay Lynch, Gary Hallgren, Gahan Wilson, Wally Wood, Johnny Hart & Leslie Cabarga. Aside from these obvious big guns, the book is truly great. Bruce further states that City Limits cover artist Joe Zabel is doing an alternative comic. Its a 40 pg. spacey-spy story that will run 40 pages. It'll have to retail for $3.50 pp. since the print run is only 1500, which ain't steep. Maybe there is more to it. I hope to have more on that later. Bruce is trying to attract Ohio area cartoonists for some mini alternatives. His address is 1631 Sutton Ave #2, Cincinatti, Ohio 45230.

Gary Hardman of RD 2, Sherrod Hill Rd, Edinboro,Pa. 16412 has a minicomix available for 50c and a stamp called, "Opossum Players", and it really is a nice li'l book.

Rey King of 414 S. 41st St; Richmond, Ca. 94804 dropped me a line to say that his Orgasm #2 is just about ready but failed to mention a price. For you stiffs that missed out on #1 it had a fabulously perverse Disney cover and is now rarer than a good presidential candidate. Rey says that his solar luna calendar for '81 is ready, also. (20X24)

Rey says that he still has Cosmic Circus #1 & 5 available for $2 and "Best of" for $2. "Best of"is a must since it features Vaughn Bode, Mark Bode, Larry Todd, Rey, and others. Gobble it up

Grass Green tips a rueful hat to his White Whore controversy in the Comix World mini"Tales of Dirty., Rotten Violence" which is just out as is A Boy and his Dinasaur andPenile Bros. which are all available from Clay G

I just received a copy of Shall We Do It Again from Salmon Studios, P.O. Box 8333, Emeryville, Ca. 94608 Its $1.25 pp and an honest effort to produce a homegrown ug of some merit. It features the Davis Bros ; Phil Collins, Len Rifas, John Burnham, Dan House, Hector Tellez, Kit Marcinko, Ellen House and Aaron Berg. I guess that it came out in 1978 but I didn't have this one before

Check out Jim Ryan's Paranoia Psycomix. 50c & a stamp from him at 102 S. Lake Ave., Albany, N.Y. 12208 for a nicely laid out little mini that includes such talent as Par Holman, Doug Bryson,Dan Taylor Brad Foster, Mary Hourihan & Clay Geerdes. The theme naturally is paranoia and its a well done mini.

Gilbert Shelton is back in the states and has plans for more appearances of his key characters. Dave Sheridan and Paul Mavrides will be working on the Freak Bros. stories in California while Tony Bell and Joe Brown will be at work on the Wonder Warthog stories in Texas

Deadspawn #3 is about the most creatively la : out fanzine that I've seen all year. It, available from Joe Treacy at 1317 S. High St. Columbus,O 43207. (Must be down the street from Monkey's Retreat). It has some strong art in it from Gene Day, Len Lisiewicz,Thomas Canty, Russ Martin, Doug Hansen & Ma c Hemple. You know me; I seldom bother to recommend fanzines

Word has it that George Metzger has sold a story to Heavy Metal.

Denis Kitchen is recently back from a trip to Europe with Will Eisner and he claims that the interest in U.S. undergrounds there is on the upswing, which is welcome since it seems to have stabilized in this country. Certainly the mad squawking of our mo

conservative friends to eradicate head shops from our sanitified communities has not done the u.g business a lot of good

Kitchen Sink has just celebrated its 10th year. Congratulations to Denis for staying alive. A cover by Denis will be gracing our simple publication in the not-too distant future, we hope. Watch for Nard 'n Pat #2, Gay Comics, Snarf #9, Crystal Knight-a solo Sharon Rudahl book and the inevitable Spirit 25.

Wayne Gibson's Sorcerer Studio at 2521 N. 40th, Seattle, Wa 98103 has turned out another item called "Take it Off Funnies". Copies are 2 for a $ and Wayne is steadily improving

Jerry Goebert is also churning them out. He has a collaboration with Tom Brinkman called Boat People Boogie, one with Alex Tamaula called Major Mishapovich; Pakistan & a Pipe is done by Jerry & Dan Taylor; Major Mishap is another joint effort with Dan Taylor and Volcanic Ashfall is something that he worked up with Wayne Gibson. The print runs on these are only 100 He's finishing "Dallas" and the "Greasing of Billy Carter".

I had a chance to talk with Howard Cruse at the

San Diego Con and we taped an interview which should be great if it ever reachs print. Cruse is a man of devastating insight and wit. ●

Review of Phoebe #2

First, let me get the petty gripes out of the way. P&PP #2 is too small. There's not enough. Its all single strips. Some of the jokes don't work. O.K. Now for the good news. Most of the jokes not only work and work well, they are some of the brightest flashes of wit to be seen all year in the undergrounds.

Nothing is sacred or spared. Gary Whitney and Jay Lynch draw upon a shitload of Americana for their material including singles bars, roller skating, generic foods, beatnik poetry, the gas shortage, China and the late Margaret Mead.

Its insightful, timely and bright and I got a big kick out of it. I can certainly relate to the one in the single's bar where a patron tries to share a UG cartoon with a couple of women only to draw completely blank stares. Some of its silly putty and goofy ; a lot of it however, strains at the edges of underground wit and complements some of the things that more daring stand-up comedians have been undertaking since Lenny. I definitely hope that everyone buys a bunch so that it w ill quickly sell out so that these two will reunite and do a Phoebe & the Pigeon People #3.

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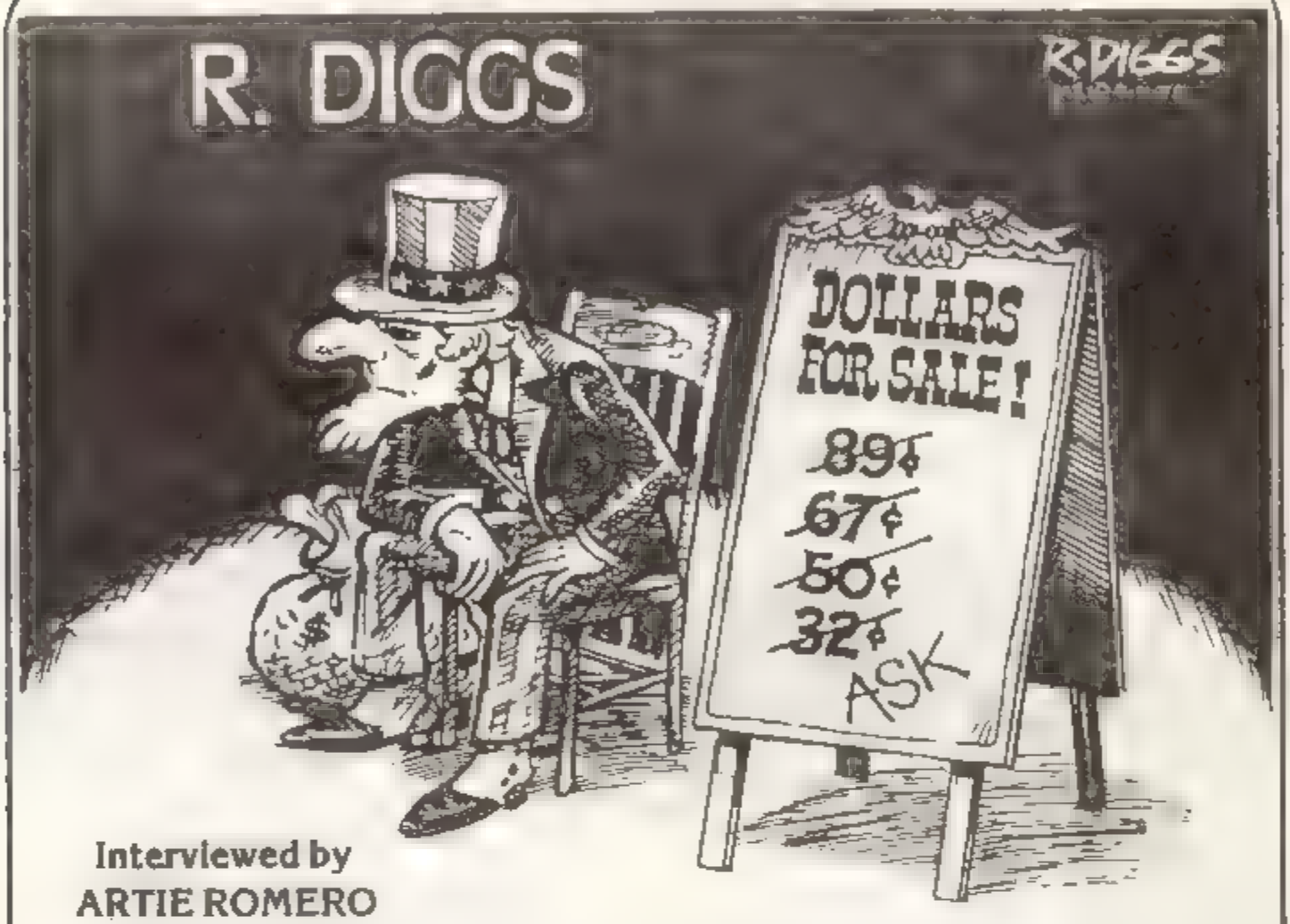

Interviewed by ARTIE ROMERO

CASCADE: Could you give us a little bit of background information on how you got involved in graphics, and how you moved into editorial cartooning with the Rip Off Syndicate, and eventually had comix coming out?

R. DIGGS: I have had a long graphic arts history and I've been an art director for close to 20 years. Most recent history starts back a ways over 10 years ago when I was involved in GOOD TIMES, an underground paper here in San Francisco that ran for about five years. I was the art director and did some cartooning for that. Then I did some cartoons for BAY GUARDIAN regularly for about a year, politically inclined cartoons.

Then I started running over every week to sell cartoons to the (Berkeley) BARB, and that caught the attention of Rip Off Press. I got involved with Gilbert Shelton at the syndicate effort, and I've been doing that for about three years.

CASCADE: So you are still doing your weekly panels?

R. DIGGS: Yes, and they have been collected in two books. GREAT DIGGS OF '77 was the first, and then last year I had GREAT DIGGS 2. There is to be a third one this year, but it got delayed; it won't come out until fall, I guess. They keep struggling trying to find a format that will be successful for them. Their distribution system doesn't quite suit the product.

CASCADE: The first book was a digest and the second one was oversize, so it went from one extreme to the other.

R. DIGGS: Yes, the second one did better, but still not enough to be real wildly profitable. The comic book distribution isn't quite right for the political cartoons.

CASCADE: And yet there <u>is</u> a big distribution setup for what you are doing.

R. DIGGS: Yeah, I would like to tap into it. I have just recently obtained a read-out from the Rip Off computer about how many papers are taking my strips, and right now it's a little under 20, but they have a combined circulation of about a quarter-million a week. It hasn't made me rich yet, so in the meantime I've been

doing other work, commercial artwork. In fact, I've been doing all the wholesale catalogs for Rip Off Press on a free lance basis. Other than that, I have been maintaining a graphics industry in addition to a pottery industry and a cartoon industry.

CASCADE: But your comix output isn't limited to the Great Diggs stuff, is it?

R. DIGGS: Yeah, I show up in other publications like CORPORATE CRIME, and that's been quite successful. The first one has been reprinted twice and the second one is due for a reprint, and there's a third issue scheduled for later this year.

CASCADE: And you do the "Mother Nature" strips for RIP OFF COMIX.

R. DIGGS: Right, I've been in several issues of that. I have had one story or another in four issues of RIP OFF COMIX, a couple of CORPORATE CRIME and also ENERGY COMICS that Rifas just put out. I am also the secret author of THE LIFE AND LOVES OF CLEOPATRA which was put out way back in '67 or '69.

CASCADE: Was that an underground comic?

R. DIGGS: Yeah, it was real underground.

CASCADE: What are your main influences? Do you feel closer to the world of editorial cartoonists or the underground comix people?

R. DIGGS: Well, some of the people I run into that are in this cartoon field are really aficionados of the field, and have whole libraries of books. I'm really not like that at all. I came into it late, and I'm just kind of struggling to develop my own ability to draw and communicate an idea. Let's say I'm closer to the regular political cartoonists, although I would sure like to develop some regular comic books--because of the life they have for selling. If a comic book is good it can sell year after year, while all the cartoons tend to get thrown away with yesterday's newspaper.

CASCADE: Do you want to do something permanent, or is it the continued royalties that attract you?

R. DIGGS: Continued royalties, I suppose, because it's resales that make money in this. It's hard to get enough for the original drawing to do much more than maintain it. I got a check recently from Krupp Comics for a CORPORATE CRIME coming out again. That was very refreshing; no effort at all and I make more money.

CASCADE: Do you ever get off on wierd tangents, just something fanciful and not related to editorial cartooning or political cartooning?

R. DIGGS: I suppose if I had more time I would, but really the economy keeps me pretty busy trying to keep money coming in. I have to pay attention to graphics and the other businesses that are immediate means of earning money, and so two cartoons a week is what it is now. It really sapped a lot of my creative energy in that regard. I have a hard time getting ahead, or sometimes if a comic book is slated and I know I have a deadline or a commitment to make, I will manage to squeeze in the time it takes to create a story or something else like that. But there's very little opportunity to do just plain experimenting.

There are several disadvantages connected with political cartooning, its reprinting problems and having to stay very, very current. I have to have sources; I'm always searching around for something that I can get some valid material from. I watch a fair amount of TV just to catch the characters in

action. I can't believe much of what I hear. One of the tricks is that you have to stay on top of about a dozen different national and international events all the time, to keep a kind of a perspective. I like it, and if there was some means of getting a wider distribution on it, it could have more return. It

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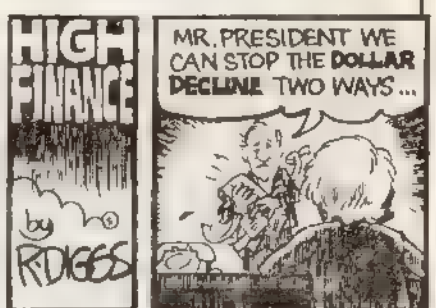
would really be my preferred form.
CASCADE: You would probably have to hook up with an over-ground kind of syndicate to do that, and you might have to modify your views a little bit, which I'm sure you wouldn't want to do.
R. DIGGS: So far, I have had no editorial control at all.
CASCADE: You mean Rip Off Syndicate hasn't said, "You mustn't say anything about the Ayatollah" or anything like that?
R. DIGGS: No.
CASCADE: Is the Iran situation providing a lot of material for you?
R. DIGGS: Well, I have been hung up like the president in that sense. I keep expecting it to change, you know, and I'm always three to six weeks behind events.
CASCADE: You mean you have a problem with a lag between when your strips are drawn and when they finally appear
R. DIGGS: Yeah, that's the particular problem, because a cartoon can be thrown out entirely in its validity. It can make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no sense at all, if events change. I have been happy sometimes when looking through past collections, how many of them hold up; but usually the best way to do that is to deal with some environmental issue or something like that, a continuing problem.
CASCADE: Since you do two panels each week, that gives the editors some choice.
R. DIGGS: Yeah, I like the strips. A short strip that tells a good political story is something I have been involved in since I worked for BAY GUARDIAN five or six years ago. There's a lot of other things required, a little explanation

before you can tell your joke, and they offer more words to tell a story in thirty or fifty words.
CASCADE: You have a very slick style, and you handle a brush well. It appears that you probably spend a lot more time thinking up your ideas than it would ever take to draw one of them.
R. DIGGS: That's true. I can figure some return on the amount of time I spend drawing them, but really, it can be an incredible preoccupation trying to think them up. I intend to become more efficient about that. My favorite little story about that is that when I started to work for BAY GUARDIAN they were bi-weekly, and I found myself sweating for two weeks. Then they came out every week and I had to double my production, and I managed to do it. I came up with the axiom that agony will expand to the time allotted for it.

So my attitude now toward cartooning is to try not to think about it until I get to some sort of minimum time between when I started thinking and the time it is due.
CASCADE: Do you throw out a lot of cartoons, try them and then they just don't seem to work?
R. DIGGS: Well, not too many. I rough them out and I don't do too much unnecessary drawing.
CASCADE: So you have a good solid idea in mind before you set pen to paper?
R. DIGGS: Yeah, more or less. Sometimes it evolves, but usually I have the idea pretty well established and it's a matter of just the problems of composition and getting enough blacks in. I try to do a whole day drawing up, since I have been trying to spend a little more time on the drawing lately.
CASCADE: Do you work rather large?
R. DIGGS: Not much, about one-half times up at the most. My main tips that help me get through it were provided by Gilbert Shelton. I use his patented white-out method.
CASCADE: Would you mind explaining what that is? Does it just mean you use a lot of white-out?
R. DIGGS: Pen-Opaque is a real good white-out to clean up mistakes in black, but if I make a major mistake, I paint it out with white latex and then when that dries, I can work right over it again. I guess a lot of people use it, but I've finally learned to get rid of tracings, overlays, and stuff like that. I work up the pencil rough and then trace it up with the light box on the paper, and then do my drawing on that, so I'm working much more directly than I used to.
CASCADE: You used to use a lot of trace-downs.
R. DIGGS: Yeah, but I lost something every time. That's why when I finally have it so it looks right, it's right on the paper I'm going to ink.
CASCADE: Well, now we're getting bogged down in questions of technique. Do you have any closing statements or anything you want to add?
R. DIGGS: I guess my interest in political cartooning comes from my life before I ever started it, when I used to always cringe and knash my teeth every time I saw a political cartoon because they are so right-wing. They seem to be using a powerful medium for improper means, and I'm in a sense trying to rectify that. ●

NEW WAVE

Mark Burbey reviews

RESISTANCE KOMIX (Free, though you should probably send a stamp. Paul Janosik c/o New Indicator, B-023; University of California, San Diego; La Jolla, CA 92093)

P. Koala and his brother, Todd, two surfing bears, take a ride in their car and discuss politics in this good old U.S. of A. More specifically, they argue about the recent order for 19 and 20-year-olds to register for the draft, and by the end of this 8½ x 11", eight-page comic, they're asking America's citizens to foil the government's plans by fucking up the registration forms. The Koala Brothers and Paul Janosik (the writer/artist) ask that everyone go to their neighborhood post offices and request a registration form and throw it away, or fill it out incorrectly, or fill it out while eating a peanut butter and honey sandwich.

Well, the idea is an interesting one, but definitely a timely topic that has already passed its prime. Much of what this comic says is true, but the author's political arguments are too reactionary and come off sounding more like paranoia than intelligent concern over the threat of another war.

The art and hand-lettered text is generally pretty shitty, but a couple of panels are nice. The neat layout and good printing help, too.

RESISTANCE KOMIX is essentially a propaganda sheet, though one that raises some questions that too many people forget. And since the new draft registration law should remain in effect indefinitely, maybe a handful of citizens will fuck up enough forms to give the government a nice little headache.

MARS ($1.50 from Larry Ortiz; 5027 Rodman; San Diego, CA 92120. 6 x 8½", 18 pages, limited to 225, signed and numbered by the artist.)

Though I usually don't like to think about the price of a book that I'm reviewing (I prefer to let the work speak for itself and let the consumer decide whether or not the price is reasonable), $1.50 seems a tad expensive for a comic of this sort. After all, for that same $1.50, you could buy a copy of DR. WIRTHAM'S or SLOW DEATH. Comparisons like this probably aren't fair, but facts are facts And the fact here is that if I saw MARS on sale in a comic shop, I would not want to pay $1.50 for it. Maybe 50¢.

MARS is clearly a piece of quality work, but it would be more at home in an anthology title. Artist Larry Ortiz has a very tight and controlled style, and I'm impressed with his handling of perspectives and sizes. He deftly suggests visual depth and comes up with some unusual and interesting angles. He's also one of these guys who depend a lot on stipple effects, as well as big-dot.

eye-wavering zip-a-tone, making good use of both techniques most of the time.

What this comic reminds me of most are storyboards for a film. This 18-page story (which could have easily been done in eight or less) takes much from film in its attempts to suggest mood and motion. However, whereas the action in MARS would consume maybe five minutes of a movie, Ortiz uses too many more pages than the story warrants. Many scenes could have been cut with no adverse effect on the story, and Ortiz uses full pages for mundane scenes that could have been shown in a small panel.

The cover credits someone named Bob White as "story consultant," which indicates to me that these guys may be taking themselves a bit too seriously. The irony here is that the actual story content is negligible. Here's what happens: A spaceship lands (5 pages), a roving vehicle comes out (2 pages), the driver discovers a weird cave (1 page), goes inside (3 pages), finds a weird multi-level city and drives around (3½ pages), enters a temple-like structure in the center of which is an odd pit, which he inspects (2 pages), only to flee to the ship seconds later, screaming, "For God's sake... get us out of here... hurry!!!" The last panel (a full page) shows a tentacle coming up out of the pit.

Decent graphics but no story. Hope I didn't spoil it for anybody.

HOMAGE TO THE NOSE (50¢ and one stamp, from Rick Wayne; 22262 Chatsford; Southfield, MI 48034. 4¼ x 5½", 16 pages. Limited to 300.)

What be this HOMAGE TO THE NOSE comic? I'll tell you what it be: it be one of those things that results from an evening of being stoned. I, too, sometimes do trippy little doodles when I'm blasted, but I don't publish them in a comic. And they're usually funnier than these HOMAGE TO THE NOSE doodles, even the day after.

There are a few Klibanesque cartoons that bring chuckles, but most of this trifle is really dumb. I couldn't put it more plainly.

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Gary Kwapisz, assistant art director at THE COMICS JOURNAL, contributed a rather bizarre and obscure little illo. I guess they wanted a "Big Name Pro" in the issue to attract orders.

THE NOTORIOUS HATTE BROTHERS (25¢ from Recent Future Prod.; #8-121 Tyndal; Winnipeg, Manitoba, Canada R2X 0Z3. 5½ x 7¼", 4 pages.)

what am I supposed to do with something like this? Seal it in its own individual plastic bag and put it in with the rest of my collection? Not quite.

The art in this mini-comic is by someone named Basil Hatte, and the subject matter is hippies in the 1880s. Cowboys/bandits from the old West circa 1971. This guy's art can only be called worthless. The two-page strip in the middle is dated 1975, and the cover is dated 1980. Hatte's art hasn't improved a bit in five years.

The story can't even be referred to as such, and the gags are retreads of jokes that were bad when they were new. This comic looks like something out of a bad hippie underground tabloid.

I hope I wasn't too hard on THE NOTORIOUS HATTE BROTHERS.

KOOCHIE KOODLE GALLERY OF ART & COMIC SKETCHING ($1.25 from Sorcerer Studio; 2521 North 40th, Seattle, WA 98103. 7 x 8½", 12 pages.)

This is something that only the ultra-completist should consider, as it has many funny and humorously amusing sketchbook goodies by some rather big name undergrounders. Are S. Clay Wilson, Robt. Armstrong, and Mark Beyer big enough names for you?

The title pretty much tells it all. KOOCHIE KOODLE is nothing more and nothing less than a random presentation of uninspired doodles by a group of big and small name artists. Also included are guys like Howard Cruse, Gary Whitney, Don Dohler, Phil Yeh, George Erling, Denis Kitchen, and an assortment of other cartoonists we've all seen in one place or another. I suppose what editor, Wayne Gibson, thought was that it would be neat to bring all these artists together under one title and that it would look impressive to list all their names on the intro page.

But for $1.25, I want more than a neat idea and an impressive masthead. A little substance wouldn't hurt.

WHITE STUFF ON BLACK STUFF (75¢, Larry Rippee; 3433 21st St.; San Francisco, CA 94110. Limited to 200 copies, signed & numbered by the artist. 4¼ x 5½", 8 pages)

I like Larry Rippee a lot. He's a very unique and original artist and he deserves far more attention and recognition than he's getting.

Larry draws some very bizarre things, and that's what makes him interesting. You never know what to expect from him. This little comic consists mainly of cartoon silhouettes, some of them intricate, all of them poetic.

All of these cartoons are deftly expressive, and some are primitively disturbing in their suggestions. Some of the shapes and images provoke feelings of witchcraft and voodoo and rituals.

They may well be pieces that Larry merely did as he doodled in his sketchbook, but I don't think so. They're too well-considered, too visually vocal to be mere scribblings. And they have such fluidity and motion, that in your mind's eye, they appear to be moving.

Curiously, WHITE STUFF ON BLACK STUFF is printed on orange paper.

(Editor's note: That was the printer's mistake, Larry reports.)

SCENES FROM THE ELECTION YEAR: 1980 (75¢ from Harry Onickel; 16075 Harden Circle; Southfield, MI 48075. 4¼ x 5½", 16 pages, limited to 200 copies.)

I hate politics almost as much as I hate religion and television, but I enjoy seeing any of the above as fodder for satire.

This comic clearly aims to be satirical, indeed, but not in terms of the artwork, which is strictly stick figure representations. Most of the jokes, however, are equally as weak, and nary a chuckle was induced.

The 15th page does offer some truly clever riddles, such as: Why do Reagan campaign workers walk around with their zippers open? A: In case they have to count to eleven.

I like those kinds of jokes; they're even good enough to tell at parties and such. Nothing is worse than being at a party where everyone is telling jokes, and you have no jokes of your own to tell. There are a few in this comic that are worth remembering.

SCENES FROM THE ELECTION YEAR: 1980 and HOMAGE TO THE NOSE both came out of Southfield, Michigan. I'm beginning to wonder if it's possible to be funny in Southfield.

ANCIENT DREAMS COMIX ($1 from Michael Roden; 611 Garfield Ave.; Milford, OH 45150. Limited to 500 copies. 7 x 8½", 24 pages.)

From a production standpoint, this comic is above average, as amateur comic books go. The color on the front and back covers is good, the printing is competent, and a decent stock was selected. Publisher/artist Michael Roden clearly saw to it that this book wouldn't get lost among the more shoddily produced titles.

Michael and the few "guest artists" he includes all possess a certain level of talent. None of the art can really be called bad. I particularly like the inside front cover illustration by someone named S. Fox.

The problem with ANCIENT DREAMS COMIX is that there is absolutely no story content. Even though this is a comic book and the pages are done in a comic book format, none of the panels bear any relation to any of the surrounding panels. All we get is a series of acid-inspired illos that serve simply as decoration.

Roden reminds me of both John Thompson and Rory Hayes, though he isn't nearly as good as either of these artists. He had a couple of one-page strips published in CASCADE #21 that are exactly like the strips in this comic, so you can judge for yourself.

One of Roden's guest artists who signs his work "Marsh," seems to have been greatly influenced by Druillet, but I don't care much from Druillet to begin with, and Marsh's work is only a pale imitation.

Stream-of-consciousness and surrealism is something I love as much as anybody, but there's a trick to doing it right. MONDO SNARFO is an example of doing it right. ANCIENT DREAMS COMIX is not.

Even listening to Tangerine Dream while you "read" it doesn't help.

HORRIBLE MISUNDERSTANDINGS #1 & #2 (25¢ and 35¢ respectively, from Everyman Studios; 432 S. Cascade; Colorado Springs, CO 80903. 4¼ x 7", 8 pages.)

Reviewing Everyman Studios comix in an Everyman Studios magazine may seem a little self-serving, but believe me when I say I'm being objective. I ain't gettin' paid for this, beyond the fact that I got these comix free as review copies. A treat of the trade.

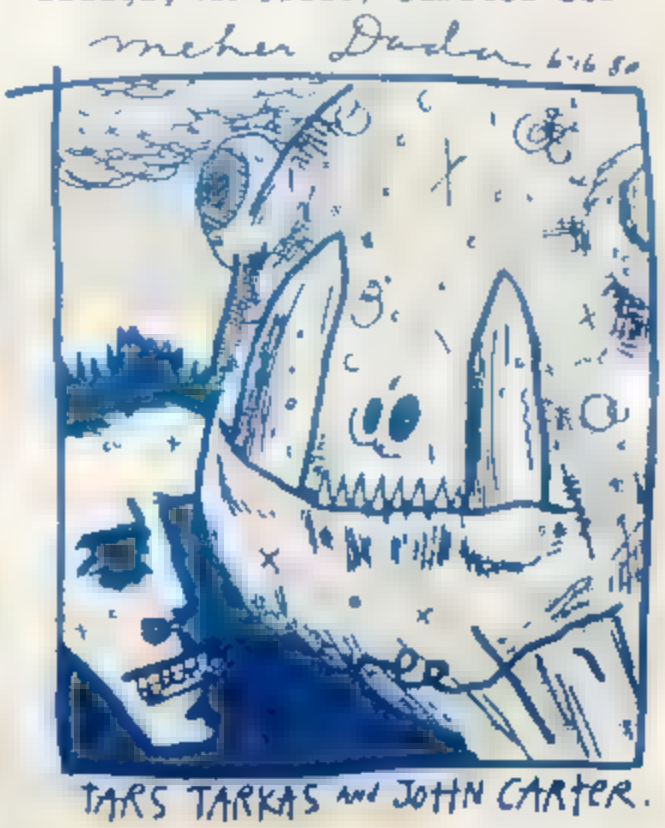
These little numbers are what 8-pagers are all about. Each page is a different gag cartoon by a different artist, and most of them are of professional quality, good enough to be published in big-time magazines.

Well-known undergrounders like J. Michael Leonard, Tim Boxell, M.K. Brown (who I think is marvelous), Howard Cruse, and Rick Geary (another personal favorite) all contribute offbeat and clever gags. It isn't difficult to separate the truly talented cartoonists from the no-talent scratchers when reviewing these various mini-comix.

Artie Romero's chicken-&-fish cartoon reminds me of Kliban, and it's just as good. Howard Cruse's page is an honest-to-goodness scream, and I dig Bruce Simon's goofy page to no end. This is my kind of humor; obscure and hard to define, but hilarious, nonetheless.

--Mark Burbey

FLIMSY EXCUSES ($1.50, Dalison Darrow, 834 Page, San Francisco, CA 94117) limited to 50 signed & numbered copies. Color xerox 8-page portfolio of art by Lily Gilding, 4¼ x 7".
PONTIAC TEMPURA ($1.40, Byron Werner, P.O. Box 49623, Los Angeles, CA 49623) Oversize 12-pager with 2-color cover and comix by Carol Lay and Byron werner. Recommended.
JOURNAL OF PURE ART ($1, John Adams, P.O.Box 1527, Boulder, CO 80306) 12 page digest by Adams, who's doing this instead of PURE ART QUARTERLY now. Nice halftone comics, "Attack of the 50' Trout". 5½ x 8½".
ORGANIC DADA (50¢ + a s.a.s.e., Dale Lee Coovert, #201 Gatewood Apts., Bensalem, PA 19020) Dada oriented cartoons by Coovert.
AGENT CEDON #1 ($3.50, Joe Zabel, 185 Maple Dr., Youngstown, OH 44512) Oversize 40-page comix by Zabel and Bill Loebs. 2-color cover, superior paper stock.
BRAIN SUGAR #1 ($1.25, Lord Larry, P.O. Box 67436, Postal Sta. O, Vancouver, B.C. Canada V5W 3T5) Oversize comix with color cover, 32 pages by Larry.
LOST CAUSE COMIX #3 ($1.25, Lost Cause Productions, P.O. Box 2634, Des Moines, Iowa 50315) Arnold Willis et. al. with more adventures of Flip, Dip, & Drip. 32 pages with color covers.
BIG CITY BLOOZ ($3, Archival Press, Box 93, MIT Branch, Cambridge, MA 02139) limited edi-



tion 8½" square comix by the Radio Cartoonists.
TALES TOO TOUGH FOR TV #3 ($1.25 Jamie Alder, 9970 Liberty Rd., Chelsea, MI 48118) Digest comix with Bill Shut, Chrislip, Eric Vincent, Curt Metz & others. Includes an u.g. ad supplement.
LAF COMIX (75¢, Winthrop Prince,

Continued on page 29

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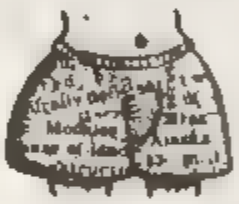

IN LONDON:

RONNIE RYAN WAS FOUND GUILTY OF STEALING MILK AND FINED $50.00! RYAN, AN ADMITTED "MILKAHOLIC", WITH A 17 PINT A DAY HABIT, CLAIMED HE SOUGHT HELP FROM DOCTORS THOUGH THEY WERE UNABLE TO CURE HIM OF HIS MILK ABUSE! A SPOKESMAN FOR THE MILK MARKETING BOARD SAID, THEY WERE ALL FOR PEOPLE DRINKING MILK "BUT 17 PINTS A DAY IS OVER DOING IT"

SOURCE: REUTERS.

CAZCO IN CHINA!

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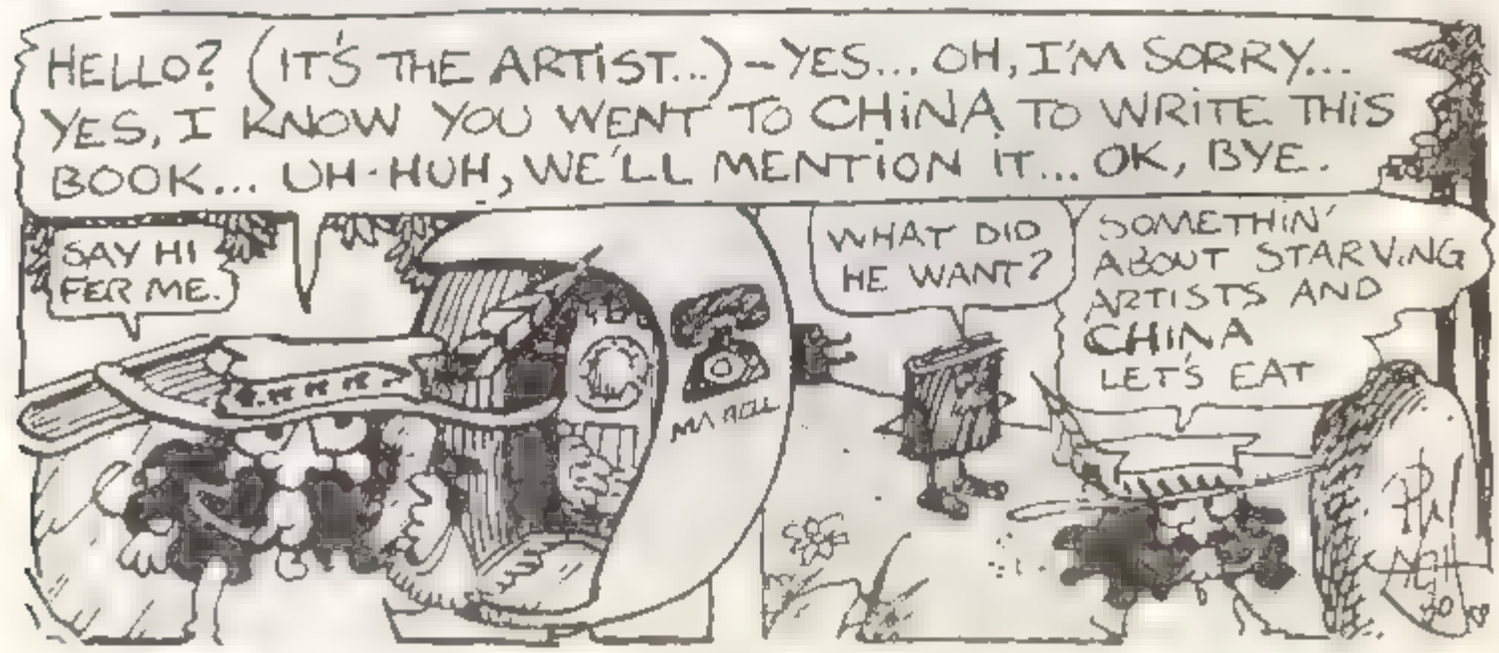
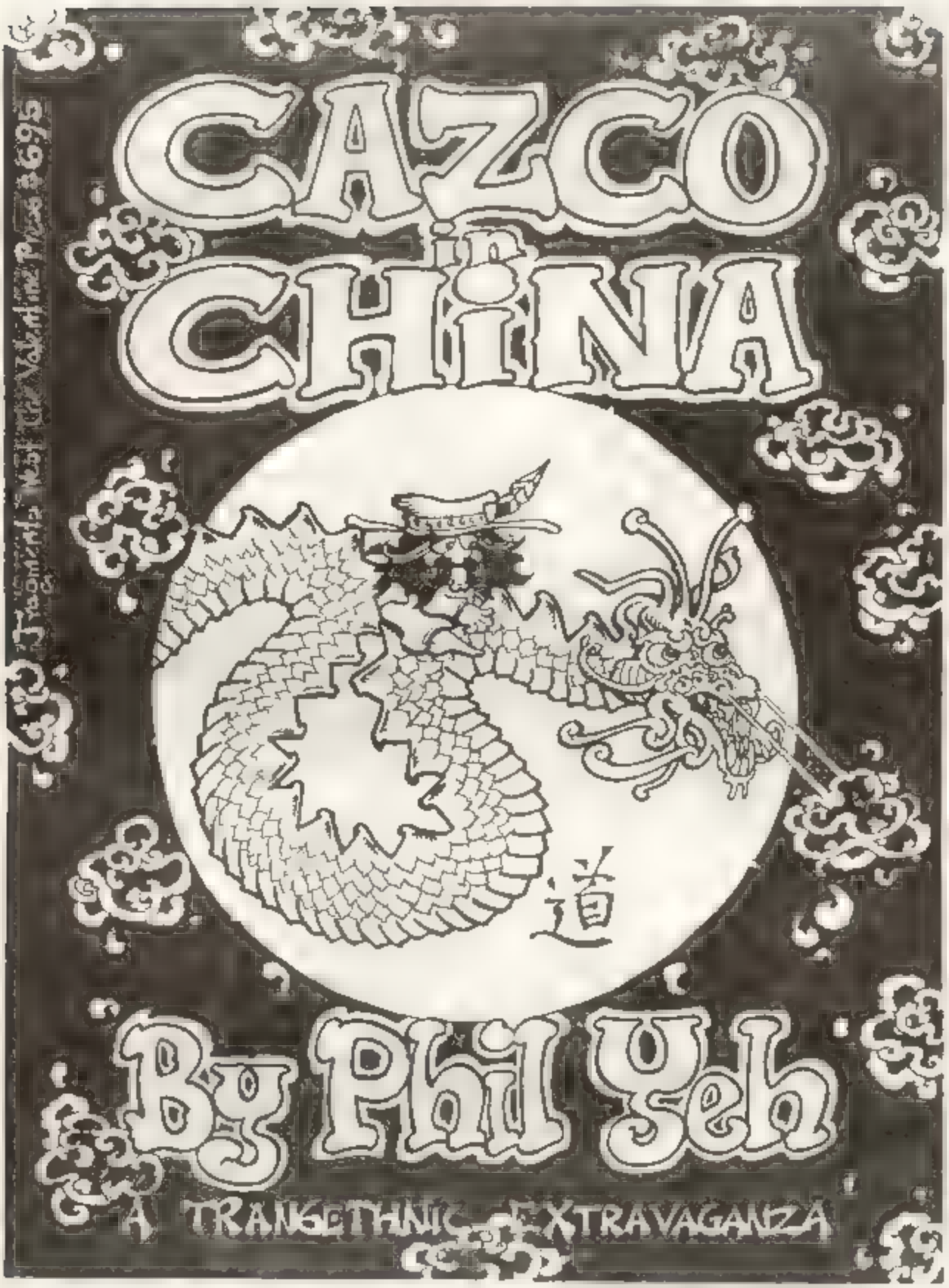
AND PHOENIX AND SEATTLE AND SAN FRANCISCO — WE REALLY GET AROUND IN THIS THRILLING STORY OF LUST IN AMERICA!
AND DON'T FORGET OUR COSMIC TRIP TO INDIA!
KUNG KING


HELLO? (IT'S THE ARTIST...) — YES... OH, I'M SORRY... YES, I KNOW YOU WENT TO CHINA TO WRITE THIS BOOK... UH-HUH, WE'LL MENTION IT... OK, BYE.
SAY HI FER ME.
WHAT DID HE WANT?
SOMETHIN' ABOUT STARVING ARTISTS AND CHINA
LET'S EAT



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NEW WAVE continued from page 24

Box 58, 1988 California St., Berkeley, CA 94703) 8-pager. STASHBOX ($1, Cabby, 1629 University Av., San Diego, CA 92103) 20-page mini comix by Cabby. ALIEN CUM SHOTS, TALES OF THE NEVADA CITY FILM FESTIVAL, and BLOWN AWAY ($1, 25¢ and 50¢ respectively, Roger May, Box 1384, Nevada City, CA 95959) ACS is a 24-page mini with May, Hallgren, Rippee, Equax & others. FILM FESTIVAL is an 8-pager by May about the movies, and BLOWN AWAY is a 16-page suck comik by May. PICTURE ALBUM ($1, Melinda Gebbie, 420 Spruce St., San Francisco, CA 94118) 8-pager by Melinda; a cartoon photo album parody of sorts. JUST ANOTHER 8-PAGE WONDER (25¢, Walter Rodgers, 6 Morris Tpke., Randolph, NJ 07869) Good first effort, 2 color 8-page mini. PARANOIA PSYCHOMIX #1 (50¢ + a stamp, Jim Ryan, 102 S. Lake Av. Albany, NY 12208) 8-page mini by a variety of artists. ●

ATTENTION, KIM DEITCH FANS!

THE 22nd ISSUE OF TELE TIMES (TO COME OUT DEC.) WILL FEATURE AN INTERVIEW WITH KIM DEITCH AND A STRIP BY HIM. ALSO FEATURED WILL BE CARTOONS & OTHER ART BY — NELSON, DEBRA ROLIO, MIKE TURVILLE, BRUCE N. DUNCAN, CLIFFORD MASON, MIKO — AND OTHERS. TO ORDER A COPY OF TELE TIMES #22 BY MAIL, SEND $1.70 TO:—

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Editor's Space

It's been a while, hasn't it? But now we're back with a shortened title and a new bi-monthly schedule. Need I say that we had some problems getting this issue out? CASCADE is printed by me on Everyman's own offset press, but sometimes we have our little problems. This time the color printing went badly, and we had to change to a new plate-making system. A shortage of money for paper and other supplies also took its toll, and time got away from us. It's regrettable that six months have passed since #21 went out, but it simply couldn't be helped. I'm thankful for the patience and understanding we've enjoyed from CASCADE's subscribers and distributor.

The good news is that #23 is now ready to print, and will be out within about a week of this issue. It's another all-comix issue with Spain, Wilson, Lynch, O'Neill, Williams and others, and will include a complete 8-page comic with its own color covers, "A Mazemaster" by John Peterson. And the color is already printed, thank ghod!

It became obvious that the monthly schedule was too often, even before we went to the 36 page format, since I'm stuck with most of the work in getting this published and there's only so much that one person can do in a month. I feel that the new bi-monthly schedule will allow us to make a better magazine. Once a month was fine when CASCADE ran only 16 or 20 pages an issue, but now it's ridiculously hectic, if not impossible. This move will not affect subscriptions, except that it will take longer for them to run out. Subs have always been by the issue, not by the year.

Thanks to the many advertisers who helped us finance this issue. They certainly deserve your support! Ad rates are $20 for a full page, $10 a half, or $5 a quarter-page, by the way.

Did you know that the opinions expressed in CASCADE's reviews do not necessarily reflect those of the publisher? It's a fact! So cool it with the exploding mail, okay people?

— Arti Rose

NEWS cont'd from page 2

NURDS OF NOVEMBER, a trade paperback, and CARTOON HISTORY #5.

Ted Richards got a thrill when he saw the picture of Abbie Hoffman's boy america, alias Alan, reading FORTY YEAR OLD HIPPIE in the Sept. 22 issue of PEOPLE MAGAZINE.

MICKEY RAT 3, YOUNG LUST 6, and ZIPPY 3 are new from Last Gasp. Soon to appear are SAN FRANCISCO 6, COMMIES FROM MARS 3, and DOPIN'DAN 4. COMMIES will have work by Wilson, John Pound (cover), Irons, Rippee, Leonard, Boxell, Kerri, Kuper and a mystery artist, all within the theme of "they've landed."

GAY COMIX is the latest from Kitchen Sink. The Howard Cruse-edited anthology sports a Rand Holmes cover and comix by Cruse, Marrs, Gregory, Mary Wings and Curt Erichsen.

Krupp staff artist Pete Poplaski had an exhibit of his drawings in Mankato, Minn. in October and November.

ENERGY COMICS and FOOD COMIX/CS are new from Educomics. Both have a bit of Crumb, Rifas, R. Diggs, and others. FOOD is a "69 issue" with two front covers and no back cover. It's really two books, one for adults and one for children. If these aren't sold at your usual comix outlet, order from Educomics, Box 40246, San Francisco, CA 94140 for $1.50 postpaid each. FOOD COMIX also has work by Trina, Boxell, Chalkley, Rippee, and Japanese cartoonist Akira Narita. The Educomics catalog is available for a self-addressed, stamped long envelope.

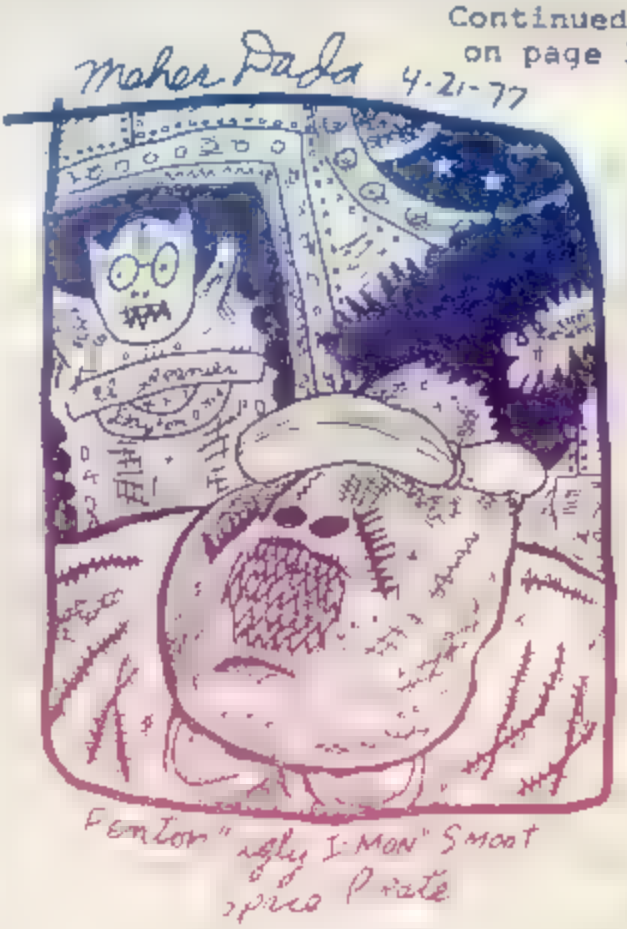
Siegel and Simon's PARTY COMICS is a new book by the same crazy guys who brought you PEOPLE ARE PHONY. It's large size on quality paper; see their ad on page 35 for ordering information.

RAW #1 from Raw Books, Art Spiegelman and Francoise Mouly's enterprise, did so well that they are preparing to print 6,500 copies of #2. #1 had a print run of 5000, but only about 50 or less now remain in the Raw offices. RAW #2 will have a Joost Swarte cover and comix by Spiegelman, Griffith, Swarte, Kaz, Geary, Katchor, Mariscal, and Caran D'Ache. A Mark Beyer centerspread strip is tied in with a pack of bubble gum cards (complete with pink gum) designed by Beyer. Also tipped into the issue will be a little book containing the first 20 pages of Spiegelman's MAUS epic comix novel. For those who missed RAW #1, it's a super-high-quality tabloid-sized comix and graphics magazine with a tipped-on color cover by Spiegelman, lots of European work, and a 12-page color comic, TWO-FISTED PAINTERS by Spiegelman. Order #1 for $4.50 and #2 for $5.00 (includes first class postage) from Raw Books, 27 Greene St., New York, NY 10013. Recommended!

KNOCKABOUT COMICS is a new British underground featuring lots of fine material by S. Clay Wilson, Hunt Emerson, Szostck and others. Melinda Gebbie's strip from the new YOUNG LUST is reprinted here, Jay Kinney contributed some fine work, and the covers are by Emerson and Clifford Harper. This is certainly one of the best English comix to appear in recent times. Available through the usual comix channels, including Last Gasp and Rip Off Press.

TIMES R TUFF is the new Vojtko anthology mini-comic, with work

Continued on page 34



"..Eygpt's contribution to the rescue attempt exposed..."

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Story by: J. Goebert
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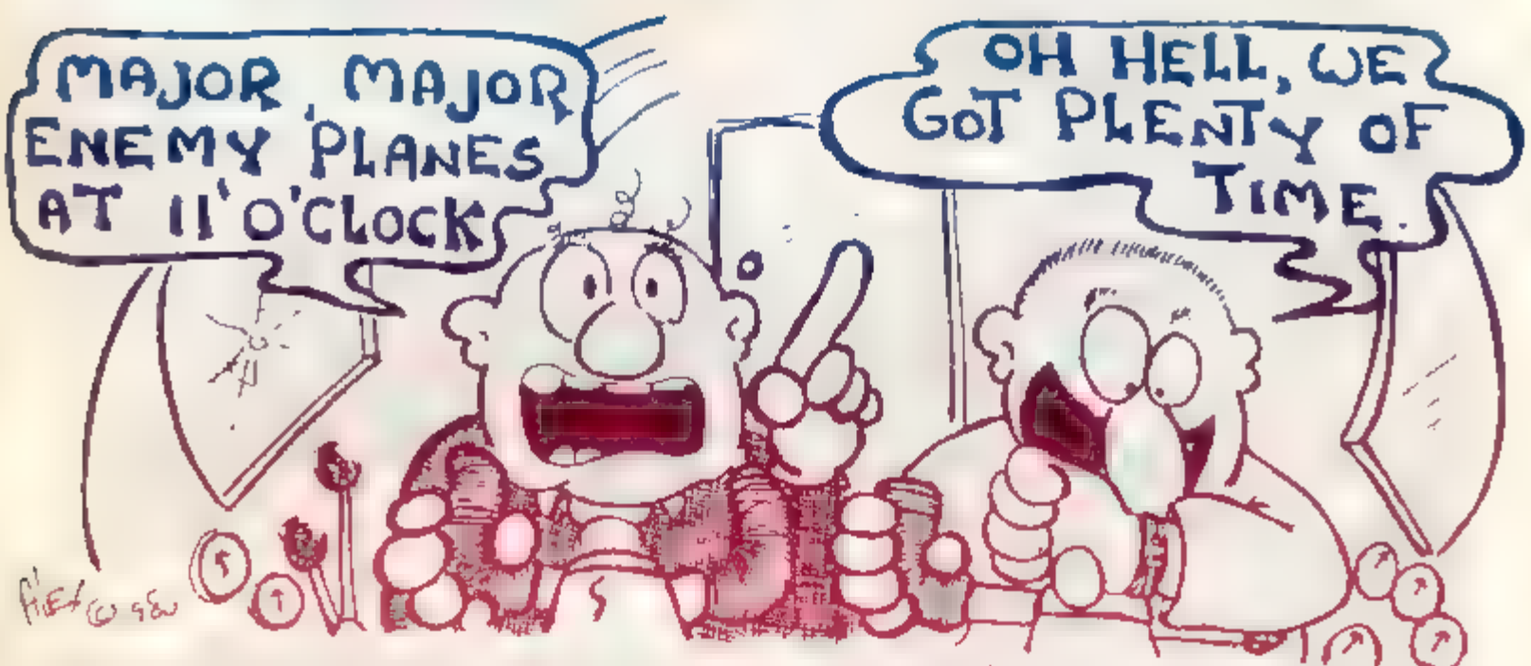

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Plus more by: Alder, Ayman, Stalcup, Brinkmann, Taylor...
Send SASE for notification.
Also available: Alex Tamsula's 1. Collapsible Cartoon Universe - $1. + stamp
& Western Romance / Stubborn - 50¢ + stamp & The Things in Town - $1 + stamp

OK class, sit up and pay attention! It's time for THE ALTERNATIVE HEADMASTER'S BULLETIN (numbers 1 and 2). Issue 1 is a mixture of strips and text with the emphasis on the comix. By far the best work is Mark Casto's, producing many a chuckle in the Glentworth household. Dave Hornsby has supplied four pages in his usual competent style, helping to make a worthwhile product. The second all-comix issue presents eight artists, providing a showcase in which they display their various talents. The two issues are available for a total of $3.00 including postage from Gerald Midgley, 25 Barnmead Rd., Beckenham, Kent, England.

Nazer Alikhan has produced a second slice of CHEESECAKE which bears out the promise of the excellent first issue. We've got the second part of "The Returning" trilogy and Nazer's own "Mantis Prey."

While you're here I guess I ought to mention CIPHER — three issues to date with print runs of one, two and three hundred copies respectively. Comix they ain't, but they're certainly worth having — each issue includes prose, poetry and pictures with all manner of pasted and stapled color illustrationa and inserts. Number 3, for instance, includes a thirty minute television play in its own booklet. CIPHER numbers 1 and 2 are sold out and the third issue seems to be going the same way.

Hot on the heels of the summer special comes the final issue of APOCALYPSE (#6). Contributors are Nick Neocleous, Dave Byron illustrating an Arthur C. Clark tale, and Dave Hornsby taking on another fresh number -- entitled "Hemispheres" -- that's one way to give a comic balls.

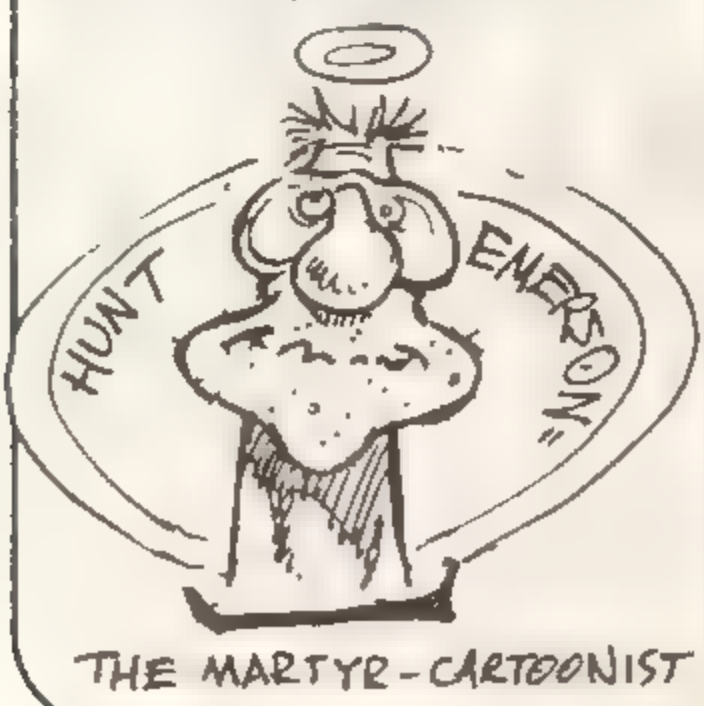
ELECTRON PULSE has 28 pages of excellent science fantasy comix produced by Rob Davis, 32 Elgar Court, Rainbow Hill, Worcester, England. Of the four stories the best is "Drop Dead," admittedly owing much to recognized comic artists -- it gives one a chance to play "spot the cliche". This, the first issue, shows great promise with more to follow.

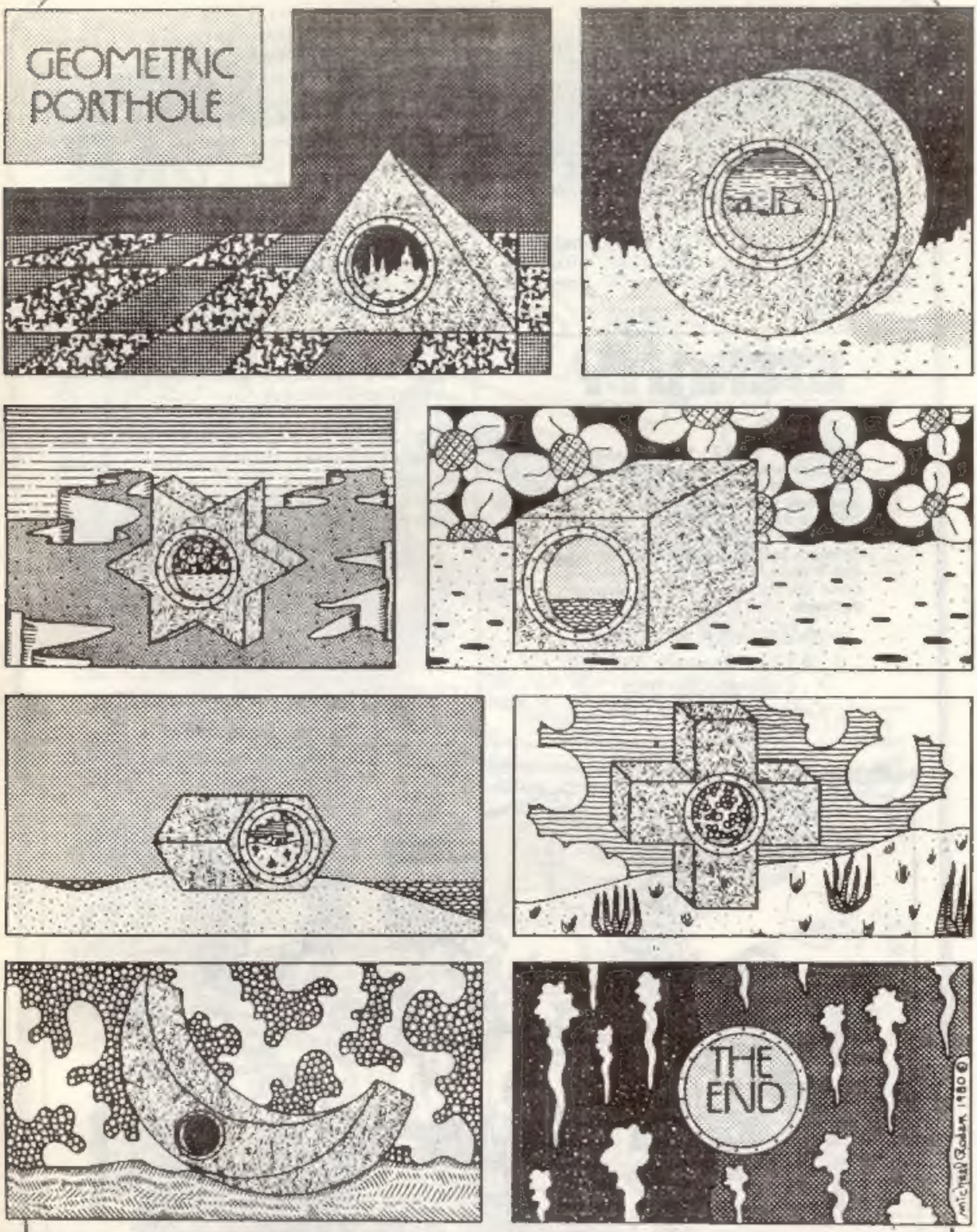
Mark Casto has produced his first solo book, TAKE IT OR LEAVE IT! It's full of funnies featuring Mark's character "the Drip" in humorous situations. All elicited many a laugh from my sombre features, so it should have you all rolling in the proverbial aisles.

COYPU COMICS 1, 2 and 3 are the brainchildren of Mick Sparksman, 13, Beresford Road, Lowestoft, England. The strips are reprinted from The Waveney CLARION, a regional newspaper. Mick still has copies of issue #3 left, a bargain a $1.25 including postage. He tells me that he has been paid by International Money Order in the past so somebody out there must have latched on to this series already.

An item which may be easier to come by is GRAPHIC ODYSSEY, available from Alan R. Cross, Box 4112 SRA, Anchorage, AK 99502, produced in conjunction with our own Meirion Jones. You'll have to write to Alan, as I have no details on price.

I recently received a copy of Stephen Oldman's ALBANIA, three tales of mystery and imagination. Steve has only produced a small print run but would be happy to trade for other self-produced zines. You can show





him yours and he'll show you his at 2, Cobden Close, Wellington Street, Batley, W. Yorks WF17 5QN England (where else?).

If you are at all interested in the British strip scene (newspapers, that is), write to John Dakin, 7 Cross Ct., London SE5, England, for details of The Newspaper Strip Society. While you're about it why not drop me a line at 42, Oldfield Crescent, Southwick, Sussex, BN4 4FZ, England. Be seeing you.

--Clive Glentworth

NEWS cont'd from page 30

by Foster, Fuller, Valentino, and Whitney in addition to the rapidly improving Bob Vojtko. It's 16 digest-size pages, and costs $1.50. Bob Vojtko, 315 Nebraska Ave., Lorain, OH 44052. Bob has cartoons in VELVET TALKS #4, 5 and 6, at your friendly local smut peddler.

Denis Kitchen said that while he was in England, British customs seized and burned 4,500 American underground comix. ●

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"Up from the Pitts" is a previously undiscovered U.G. printed and distributed in '78 by Dennis Hood which features the antics of Kat & Beap. Kat & Beap were u.g. strips influenced by the west coast undergrounders as well as Barks & Herriman and drawn by Hood. These strips were run in u.g. tabloids such as the Great Speckled Bird, Undercurrents & the Pittsburg Fair Witness from 1970-75. In 1976, Hood and Jim Phillips got together and compiled Up from the Pitts.

It has 2- pages and has a 3 color cover and is "DIY". It clearly isn't as smooth as some of the sci-fi 'zines that have been passing as underground like Starhead but for all its amateurish rawness, its absolutely underground in intent and execution. They originally printed 2000 copies which were sold locally and thru the mail, but I've never seen any before this year. The last few are available from me at 82 Waltham Street, Boston, Ma. 02118 for $11 pp.

Those of you interested in the results of Dennis Hood going from punk comix to new wave artist in the Pittsburg area should watch for the 3 man new wave group, The Swarm.

Bruce Sweeney

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PEEK-A-BOO! I SEE YOU!
YES, MEM-SAHIB
SEE WHAT WE MEAN?
FLASH, FELLAS! I JUST GOT A CALL TO GO HELP THIS GUY OUT IN THE JUNGLES OF WICHITA! LET'S GO!
YES, MEM-SAHIB!
YOU COMIN', BUZZ?
SAY, MEM-SAHIB, HOW COMES ALL OUR ADVENTURES END UP IN THE JUNGLE?
I DON'T KNOW, JUST CALL ME RAMAR, I GUESS!
THIS LOOK LIKE A JUNGLE TO YOU, BUZZ?
NO! IT SORTA LOOK LIKE KANSAS!
YOU SURE WE IN DE RITE PLACE, BOSS?
HMM, I'LL HAVE TO THINK ABOUT THIS!
NO, WE'RE NOT! WE WEREN'T SUPPOSED TO GO TO WICHITA! WE WERE TO GO BY RICKSHAW! TO THE CHINESE JUNGLES! LET'S GO!
YOU'RE THE BOSS!
RIGHT, BUZZ?
MORE ADVENTURE NEXT WEEK!
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